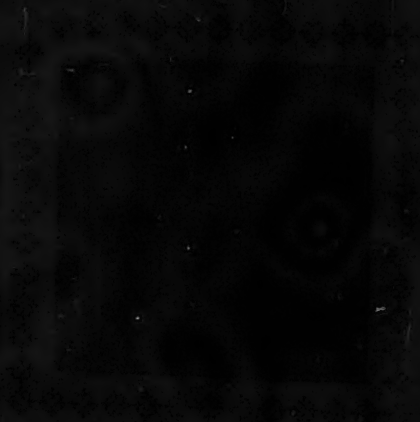


Colby Library Quarterly



June

Colby Library Quarterly

Series I

June 1944

Number 7

THE BICENTENARY OF ALEXANDER POPE

IN the year 1936 A. Edward Newton issued a privately printed pamphlet entitled *Pope, Poetry and Portrait*, in which one may read an imaginary conversation that runs as follows: "Samuel Johnson said: 'Sir, it may be a thousand years before we have such another poet as Pope.' To which Amy Lowell replied, 'Sir, let us hope so.'"

Miss Lowell represented the critical attitude that has been common, if not universal, for a hundred and fifty years. But there are straws that show that the critical wind is beginning to shift. Geoffrey Tillotson, after calling Pope "the greatest poet of his time," continues: "Pope is becoming, and is to become, better known. There is a chance that he will become known for the poet he is." (*Essays in Criticism and Research*, Cambridge University Press, 1942; p. 88.) Bliss Perry, in delivering at Princeton the Louis Clark Vanuxem Foundation Lecture (published in 1931), asked: "Are we and our friends of the present decade any better judges of wisdom and beauty as revealed through words than were Pope and his friends two hundred years ago? I cannot think that we are." And we are today in a more hospitable mood than was possible fifty years ago for heeding the comment of Dr. Samuel Johnson:

"It is surely superfluous to answer the question that has once been asked, whether Pope was a poet? otherwise than by asking in return, If Pope be not a poet, where is poetry to be found? To circumscribe poetry by a definition will only show the narrowness of the definer, though a definition which shall exclude Pope will not easily be made. Let

106 Colby Library Quarterly

us look round upon the present time, and back upon the past . . . , and the pretensions of Pope will be no more disputed. Had he given the world only his version [of Homer], the name of poet must have been allowed him."

Alexander Pope died on May 30, 1744. On the two hundredth anniversary of this date the Colby College Library opened an exhibition of twenty-eight First Editions and other early issues of books by Pope, all now in the Colby Library. Eight of these books are recent purchases; the other twenty are part of a splendid gift from Mr. Carroll A. Wilson, of New York City, without whose generosity so representative an exhibition as this would have been impossible.



THE POPE COLLECTION AT COLBY

BY FREDERICK A. POTTLE

WHEN Wordsworth and Coleridge, early in 1801, brought out the second and enlarged edition of the *Lyrical Ballads* with the famous Preface and the punning motto depreciating Pope,¹ they were deliberately bent on overthrowing the authority of the greatest name in English poetry of the eighteenth century. "I am willing to allow," wrote Wordsworth, "that, in order entirely to enjoy the poetry which I am recommending, it would be necessary to give up much of what is ordinarily enjoyed," and he meant it. Leigh Hunt took up the cry; Keats, in his first volume, excommunicated the whole neo-classical school as "a schism nurtured by foppery and barbarism"; Shelley announced that didactic poetry was his aversion. Byron's

¹ *Quam nihil ad genium, Papiniane, tuum!* Professor Garrod is surely right in ignoring the original application of the verse—it has not been traced beyond Selden, who appears to be quoting it—and in considering "Papinianus" to be a Coleridigeian pun: "How absolutely worthless all these poems will seem to the taste of the hanger-on of the school of Pope!"

intemperate but by no means insincere defence of Pope was powerless to halt the progress of the revolution. Matthew Arnold in 1880 gravely summed the matter up in a paradox: Pope was not a classic of our poetry but of our prose. Every school-text of my childhood treated the Romantic Movement as the blooming of the poetic spirit after a long drought.

It would be saying too much to maintain that the world now knows better. The taste of the majority of readers of the present day is still romantic; that is, finds itself more fully expressed in the poetry of Wordsworth than in the poetry of Pope. But there are clear signs that another revolution is in progress, and that before the end of this century—perhaps much sooner—Romantic poetry will in its turn fall under the ban, and Pope will resume his position among the great English poets. Poets, I repeat; not writers of prose. Let us hope that by that time we shall have realized that though the establishment of a new idiom probably does call for “the giving up of much that is ordinarily enjoyed,” the giving up is not permanent. The battle won, the idiom established, and lo! what you rebelled against seems not merely inoffensive but admirable, and it is the established authority that puts your back up. I speak to younger readers of this *Quarterly*: when you feel impelled to settle Shelley’s business, read what the Romantics and the Victorians wrote about Pope, and then see if you can’t do better; that is, see if you can’t separate the attempt to define an idiom appropriate to your own time from the attempt to evaluate great figures of the past.

Pope, I have been trying to say, is not merely a great poet but one whom it is particularly important for libraries at the present time to have in significant early editions, for the rehabilitation of a poetic reputation calls for, and is in part based on, minute textual study. The Twickenham edition, of which the first volume appeared in 1939, will be the first genuinely critical edition of Pope. (An amusing bit of evidence of this need for possessing early editions: it

108 Colby Library Quarterly

was possible for Roscoe to accuse Bowles of faking a passage in Pope's letters, neither realizing that there were at least twenty variant printings of the letters in the year 1735, and each relying on the one text he happened to have at hand.) The gift to the Colby Library by Carroll A. Wilson (LL.D. 1940) of twenty early editions of Pope raises the Colby collection at one bound from insignificance to splendor. I have not been able to examine the texts, and in any case am not enough at home in the bibliography of Pope to go into detail without making mistakes, but the general nature of the gift is clear enough. It contains first editions of practically all the poems published by Pope from 1732 to the end of his life; that is, all the mature satires plus the *Essay on Man* and *The Universal Prayer*. The four parts of *An Essay on Man* (not merely first editions but first issues of first editions) form a group that few libraries in the world will not covet. *The Universal Prayer* is also a piece of great rarity.

The individual pieces, in short, are of great interest, but perhaps the finest thing about the gift is its comprehensiveness. To assemble *all* the first editions of an important and prolific author during half his poetic career is something that a college library, with its limited funds and its many obligations, accomplishes very slowly. It is not hard to get books enough for any author to make a showing, but to fill in the gaps—even when the pieces are individually not too expensive—is the sort of thing that private collectors do better than institutions. In this gift Mr. Wilson tenders us not only the equivalent of a considerable sum of money, but also his knowledge, perseverance, and skill.

THE BICENTENARY EXHIBITION

NO work can be done with early editions of Pope without reference to the universally hailed authoritative study by R. H. Griffith, *Alexander Pope: A Bibliography*, Austin, University of Texas: Part I (1709-1734), 1922; Part II (1735-1751), 1927. Griffith identifies 752 Pope books pub-

lished during the forty-two-year period. To save minute description, each of the Colby books is here identified by the number assigned it by Griffith. [Identifications and notes by Carl J. Weber.] All were published in London.

"Many years ago, in 1882 to be exact," so wrote A. Edward Newton in the privately printed pamphlet referred to on page 105, "I determined that I would one day have a library, and I asked a man . . . where to begin. I said I wanted to begin at the beginning. 'Very well,' he replied, 'get Pope's Homer's *Iliad*.'" In this qualified sense, the Colby Pope Bicentenary Exhibition begins "at the beginning." The number prefixed to it is the number in the Griffith *Bibliography*.

42. *The Iliad of Homer* Translated by Mr. Pope. Folio, 6 vols. Vol. I: 1715, with pages 2-3 of Book II wrongly numbered 34-35. In this copy pages 21-24 are missing.

50. *Iliad*. Vol. II: 1716. Folio.

78. *Iliad*. Vol. III: 1717. Folio.

96. *Iliad*. Vol. IV: 1718. Folio.

115. *Iliad*. Vol. V: 1720. Folio.

119. *Iliad*. Vol. VI: 1720. Folio.

215. *The Dunciad, With Notes Variorum*, 1729. Octavo. Griffith points out (p. 168) that pages 189-190 were cancelled and a substitute leaf pasted on the stub of the cancelled pages. In this copy the substitute leaf is missing.

267. *Of False Taste. An Epistle to the Right Honourable Richard Earl of Burlington*. 1731 [really January 1732]. Folio. Third edition, but the first to print the explanatory letter: "My Lord . . . A. Pope." Wilson gift.

280. *Of the Use of Riches. An Epistle to the Right Honorable [sic] Allen Lord Bathurst*. 1732 [i.e., January 1733]. Folio; first issue. Wilson gift.

290. *The First Satire of the Second Book of Horace, Imitated*. Folio. Second issue. Wilson gift.

294. *An Essay on Man. Part I*. [1733.] Large Paper Folio. First issue, with line 250 misnumbered 245. Samuel Johnson remarked: "*The Essay on Man* tells us much that every

110 Colby Library Quarterly

man knows, . . . but it was never till now recommended by such a blaze of embellishment, or such sweetness of melody." Wilson gift.

300. *An Essay on Man. Epistle II.* [1733.] Large Paper Folio. First issue, with line 220 misnumbered 120. Wilson gift.

308. *An Essay on Man. Epistle III.* [1733.] Large Paper Folio. Wilson gift.

329. *An Epistle to the Right Honourable Richard Lord Visct. Cobham. — Of the Knowledge and Characters of Men.* 1733 [i.e., January 1734]. Large Paper Folio. First issue. Wilson gift.

331. *An Essay on Man. Epistle IV.* [1734.] Large Paper Folio. First issue: page 17 is misnumbered 71. Wilson gift.

352. *An Epistle from Mr. Pope to Dr. Arbuthnot.* 1734 [i.e., January 1735]. Large Paper Folio. First edition; page 20 is misnumbered 30. Wilson gift.

360. *Of the Characters of Women: An Epistle to a Lady.* 1735. Large Paper Folio. "Flettstreet" for "Fleet Street" on the title-page. Wilson gift.

410. *The Second Satire of the Second Book of Horace Parphased* [sic]. 1735. Large Paper Folio. So scarce that Griffith remarks: "I have not seen a copy of this edition." Wilson gift.

443. *Horace his Ode to Venus. Lib. IV. Ode I. Imitated.* 1737. Folio. This copy lacks the title-page. Wilson gift.

447. *The Second Epistle of the Second Book of Horace, Imitated.* 1737. Folio. First issue. Wilson gift.

458. *The First Epistle of the Second Book of Horace, Imitated.* 1737. Folio. First issue. Wilson gift.

465. *The Impertinent: or, A Visit to the Court.* 1737. Third Edition. Folio. Wilson gift.

476. *The Sixth Epistle of the First Book of Horace Imitated.* 1737 [i.e., January 1738]. First issue. Folio. Wilson gift.

480. *The First Epistle of the First Book of Horace Imitated.* 1737 [i.e., March 1738]. First issue. Folio. Pages 18-19 are misnumbered 20-21. Wilson gift.

Colby Library Quarterly 111

484. *One Thousand Seven Hundred and Thirty Eight. A Dialogue Something like Horace.* [1738.] Folio. First Edition, first issue. Wilson gift.

492. *The Universal Prayer.* 1738. Folio. First Edition. Wilson gift.

494. *One Thousand Seven Hundred and Thirty Eight. Dialogue II.* 1738. Folio. First Edition. Wilson gift.

546. *The New Dunciad: As it was Found In the Year 1741.* Quarto. 1742. This copy lacks the half-title (page 1). Purchased.

Also included in the exhibition were the following unnumbered accessory volumes:

An Epistle to Mr. Pope, from a Young Gentleman at Rome [George Lord Lyttelton]. London, 1730. Folio. Wilson gift.

Verses Addressed to the Imitator of the First Satire of the Second Book of Horace, by a Lady [Lady Mary Wortley Montagu]. London [1733]. Large Paper Folio. Wilson gift.

Advice to a Lady [by George Lord Lyttelton]. London, 1733. Folio. Wilson gift.

An Epistle to Mr. Pope, Occasioned by his Essay on Man, by Robert Dodsley. London, 1734. Large Paper Folio. Wilson gift.

Catalogue of the First Editions of the Works of Alexander Pope: New York, The Grolier Club, 1911.

A Pope Library, T. J. Wise: London, 1931. This book was opened to exhibit the facsimile of the title-page of *An Essay on Criticism*, 1711.

The R. B. Adam Library, New York, Oxford University Press, 1929. 3 vols. Gift of H. B. Collamore, Esq. Volume III was opened to the inserts between pages 197-198, showing a picture of Pope's Villa at Twickenham, and a holograph letter (reproduced) dated "March 18" and signed "A. Pope."

The Complete Poetical Works of Alexander Pope: New York, T. Y. Crowell & Co. From Edwin Arlington Robinson's family library.

A LIST OF DESIDERATA FOR THE
POPE COLLECTION

THE following selected titles would make the collection representative of Pope's entire poetic career. The majority are not expensive. To save minute description each item is identified by the number in Griffith's bibliography of Pope.*

2. *An Essay on Criticism*, 1711.

6. Lintot Miscellany, 1712: *The Rape of the Lock*, two-canto version.

29. *The Rape of the Lock*, five-canto version, 1714.

151, 155, 159, 166, 170. *The Odyssey*, 1725, 1726. 5 vols.

370. *Works*, 1735. Quarto.

454, 529. *Letters*, 1737, 1741. Quartos.

643. *Works*, edited by Warburton, 1751. 9 vols.

Works, Twickenham Edition, 1939.



EARLY MAINE IMPRINTS OF POPE

BY CARL J. WEBER

DOROTHY CANFIELD FISHER, writing in the March, 1944, issue of *The American Scholar*, remarked: "I knew in my childhood a very old great-uncle, so venerable when I knew him, that his literary tastes were of the pre-Romantic school. To have come under the influence of someone who enormously admired ALEXANDER POPE seems almost as strange an experience as if I had known someone who still believed in the Ptolemaic theory of the universe."

* In making this list I have been greatly helped by Professor Maynard Mack, editor of the *Essay on Man* in the Twickenham Edition.—F. A. P.

That being the case, it is extremely unlikely that the two hundredth anniversary of Pope's death will be observed in many places in Maine (or elsewhere, for that matter), but there is little doubt that the name of Alexander Pope was known one hundred years ago to a great many besides Mrs. Fisher's great-uncle. In a period of thirty-five years just before the first centenary of Pope's death, his *Essay on Man* was issued under Maine imprints no less than eight different times. (How many more than eight there may have been, I do not know.) I have been able to locate copies of the following:

1. *An Essay on Man* (the same title for each of the following seven items): Portland, Maine, Thomas Clark & Isaac Adams, 1806. There is a copy in the Massachusetts Historical Society Library in Boston.
2. Hallowell, Maine: Ezekiel Goodale, 1811. The Boston Athenaeum Library has a copy.
3. Hallowell, Maine: N. Cheever, 1811. There is a copy in the library of the American Antiquarian Society, Worcester, Mass. (See R. Webb Noyes' *Bibliography of Maine Imprints to 1820*: Stonington, Maine, 1930.)
4. Hallowell, Maine: S. K. Gilman, 1819. "*The Universal Prayer* By Alexander Pope, Esq." is printed with the *Essay on Man*. There is a copy in the New York Historical Society Library.
5. Gardiner, Maine: P. Sheldon, 1824. This also includes *The Universal Prayer*. There is a copy in the Huntington Library, California.
6. Portland, Maine: Shirley & Hyde, 1828. The Huntington Library has a copy.
7. Portland: William Hyde, 1837. This book contains twice the number of pages found in the Gardiner edition (No. 5 above), and the explanation of this fact doubtless also accounts for the apparent wide-spread interest in Pope in Maine a hundred years ago. The poem is here equipped "with notes illustrative of the grammatical construction,

114 Colby Library Quarterly

designed as a text-book for parsing, by Daniel Clarke" (!). There is a copy in the Huntington Library.

8. Portland: William Hyde, 1841. The Huntington Library has a copy. (See *The Poetical Career of Alexander Pope*, by Robert Kilburn Root, Princeton University Press, 1938.)

Even this plentiful supply of Maine imprints did not meet the demand for Pope within the State. Four editions which have long been in the college library all bear witness on this point. When Charles E. Hamlin (who entered Colby in 1843, graduated in 1847, and for twenty years, 1853 to 1873, was Professor of Chemistry and Natural History) bought his copy of Pope's *Essay on Man* in Augusta, Maine, on May 1, 1840, he purchased a little 32mo. book published in New York by G. F. Hopkins in 1825. After Professor Hamlin's death Mrs. Hamlin gave the book to the library of "Colby University," as the college was then called. Meanwhile the Colby Library had wanted its own copy and had accordingly purchased a 16mo. edition of *An Essay on Man* as published by H. Benton in Hartford, Connecticut, in 1835.

Nor was interest in Pope confined to the *Essay on Man*. The Erosophian Adelphi of Waterville College—the same literary society that invited Ralph Waldo Emerson to be its orator in 1841—wanted Pope's *Works* in the society's library; hence, in 1845, they purchased from Phelan's Book Store in New York three volumes of Pope as published in 1828 in Princeton, New Jersey, by D. A. Borrenstein. After these books had served the society for thirty years they were turned over to the library of "Colby University." Similarly, the Literary Fraternity of Waterville College bought *The Rape of the Lock* in 1840. They obtained the edition put out by George Dearborn in New York in 1836. Forty-five years after its purchase by the Literary Fraternity, this book too found its way into the college library.

There is little room for doubting that in 1844 the name of Alexander Pope was as widely known in Maine as it was in London in 1744.

IS POPE A POET?

BY LUELLA F. NORWOOD

AS Professor Pottle has pointed out on a preceding page, the authors of the *Lyrical Ballads* set themselves against every principle of neo-classical poetry, and, with their young contemporaries, Byron, Shelley, and Keats, they carried everything before them. Originality, individuality, and freshness came to be more highly prized than the polished art defined in Pope's famous couplet:

True Wit is Nature to advantage dressed,
What oft was thought, but ne'er so well expressed.

And so complete was the nineteenth-century revolution in literary taste that the telling phrase—"what oft was thought"—came to suggest to all readers who fell under the spell of the Romantic Movement the entire absence of originality in content in Pope's poetry.

Scholars and critics are finding in the poetic temper of our own time a climate more favorable to Pope, and the genuine originality of *The Rape of the Lock* is now more widely recognized than at any time since the publication of the *Lyrical Ballads*. In this little masterpiece Pope has, as Joseph Warton pointed out, "displayed more imagination than in all his other works taken together."

In an excellent book on *The Poetical Career of Alexander Pope* (1938), Professor R. K. Root defines Pope's achievement in *The Rape of the Lock* as follows:

"Suppose one were asked to write today a great poem on a week-end house-party, its heroine an empty-headed débutante, its hero a college undergraduate; its chief episode a ride in a motor car, the mixing of cocktails, a game of bridge; its story a passing flirtation, in the course of which the undergraduate hero, having accepted a dare, snips a lock from out the débutante heroine's permanent wave. And the poem must not be merely such occasional verse

as might become the pages of *Punch* or *The New Yorker*; it must be so great a poem that people will still read it, not only with amusement but with the thrill of poetic delight, two hundred and more years from now, when motor cars and bridge and cocktails and permanent waves may all stand in need of explanatory footnotes. That is what Pope has done."

From material as unpromising as this, he has spun the gossamer and filigree perfection and delight of his mock epic. After more than two hundred years it is still a little masterpiece.

In personal satire no one in the English language has equalled Pope. "In his satires," says Lord David Cecil (in *The English Poets*, 1942), "hate becomes positively beautiful." Single lines and couplets gleam and shimmer with Pope's triumphant contempt. In more sustained passages he builds up a devastating destruction of his enemies. Among these longer passages are his famous character sketches. When he lets himself go, he creates *Sporus*; when he restrains his feeling, he creates *Atticus*.

I look forward to the heralded renaissance of appreciation of Pope with great interest. I look forward to it also with some apprehension. Is there to be another complete swing of the pendulum? When Pope is king, the question will be, not is Pope a poet? but is Keats a poet, or Tennyson, or Robert Frost?

It is to be remembered that, in the last neo-classical age, Shakespeare was considered so barbarous (it is their word) that it was necessary to rewrite his plays before they were correct enough to appear on the polite stage of that time. All this gives me pause, when I hear that the star of Pope is rising. Geoffrey Tillotson is quoted (on page 105 of this issue) as saying: "There is a chance that Pope will become known for the poet he is." That is a consummation devoutly to be wished. I hope, however, that he will not again become known for the poet he isn't.

RECENT GIFTS TO THE LIBRARY

AT the time of Pope's death in 1744, a Frenchman by the name of François Marie Arouet — better known simply as Voltaire — was busily employed in Paris in connection with the fêtes of the marriage of the Dauphin, son of King Louis XV. When the Dauphin's son had himself become king — Louis XVI — and had a son of his own to educate, he ordered Voltaire's *La Henriade* to be newly printed "for the education of the Dauphin." Two hundred and fifty copies were made on the finest vellum paper, printed with new types specially cast by Firmin Didot. The book was published in Paris in 1790, by P. Didot, "by order of the King." Thanks to the generosity of Mr. Philip Hofer, of Harvard University, the Colby Library is now the proud owner of one of these royal copies of Voltaire's *Henriade*.

Mr. Hofer has also presented to the library a copy of the *Illustrations of the Book of Job* by William Blake, reproduced (London, 1937) in full-color facsimile from the original set of twenty-two drawings now in Mr. Hofer's possession.

The librarian regrets that there is not space to mention all the books, letters, manuscripts, and documents, that have been recently given to the library; but among these new gifts the following are specially worth noting:

From Mrs. Sally Field Stevens, *The Life of William Blake* by Alexander Gilchrist, London, 1907.

From Edward F. Stevens, *Books and Printing* by Carolyn F. Ulrich and Karl Küp (in which we are happy to see the *Colby Library Quarterly* mentioned on page 168).

From Harold Trowbridge Pulsifer, an autographed copy of his moving book of sonnets, *Elegy for a House*, one of two hundred copies beautifully printed by the Bradford Press of Portland, Maine.

From Miss Emily H. Hall, of the Yale University Library, John K. Bangs' *House-Boat on the Styx*, Lucy Larcom's *As it is in Heaven*, and F. C. Orozco's *The Orozco Frescoes at Dartmouth*.

118 Colby Library Quarterly

From Miss Elizabeth E. Manwaring, of Wellesley College, Martin Armstrong's *Thirty New Poems*, Monk Gibbon's *For Daws to Peck at*, and James Malcolm's *London during the Eighteenth Century*.

From Mrs. Frederick M. Padelford, a generous portion of the private library of the late Professor Padelford, including a score of volumes of the New Shakespeare Society, several dozen volumes of the Early English Text Society, and extensive files of periodicals (e.g., the *Philological Quarterly* and *Englische Studien*) which will fill gaps in the Colby Library.

ADDITIONS TO THE HARDY COLLECTION

From Carroll A. Wilson (in addition to the generous gifts already noticed in preceding pages), sheets of the *Cornhill Magazine*, London, in which Thomas Hardy's *Far from the Madding Crowd* appeared in 1874 and his *Hand of Ethelberta* in 1875.

From Mr. E. N. Sanders, of Parkstone, Dorset, England, a copy of Snaebjorn Jonsson's translation into Icelandic of Thomas Hardy's story "The Duke's Re-appearance" (Reykjavik, Iceland, 1933). This is the first Hardy story translated into Icelandic. The Colby Library has previously acquired copies of the Icelandic translations of *Tess* and of Hardy's *Poems*.

From Miss Elizabeth Wade White, of Middlebury, Connecticut, a copy of Amy Lowell's *Can Grande's Castle* (New York, 1918), inscribed: "To Thomas Hardy, Esq., with the profound respect and admiration of Amy Lowell. December 1918." Those who take delight in Amy Lowell's "polyphonic prose" will be sorry to hear that Hardy did not open the pages of this book beyond page 50!

From Mr. Bruno Huhn, of Forest Hills, Long Island, a two-page holograph letter of Thomas Hardy's, addressed to Mrs. Henry Allhusen, of Stoke Court, Stoke Poges, Buckinghamshire. Hardy had known her ever since she was a little girl, *née* Dorothy Stanley, daughter of Lady

Jeune, and had attended her wedding at St. George's Church, Hanover Square, London. The letter reads:

My dear Dorothy: MAX GATE, DORCHESTER. Oct. 9. 1896

I find your little note on my return here from a two months' wandering — mostly in Belgium — from which country of carillons we crossed on Tuesday between two gales. If I am in London on Sunday 25th I will run down with pleasure, for an hour or two at any rate; but I fear I may not be able to leave here, in which case I must put off seeing you till later on, much as I wish to do so.

Believe me

Yours affectionately

THOMAS HARDY.

And while we are thus glancing back at Hardy (and recalling that June 2 is his birthday), let us pass on to our readers a query sent in by Professor John Robert Moore, of Indiana University. He asks:

"Has anyone observed the discrepancy (in *The Return of the Native*) by which Hardy seems to waver between Wisconsin and Canada as the home of Wildeve's uncle? I suppose this may be an old point, but I don't remember having seen a note on it. In Book I, Chapter ix, Wildeve asks: 'Will you go with me to America? I have kindred in Wisconsin.' In Book IV, Chapter viii, Eustacia's grandfather explains how Wildeve came into a fortune of eleven thousand pounds: 'Uncle died in Canada, . . . so Wildeve has come into everything.'"

Or did Hardy think that Wisconsin was in Canada? (He once asked Hamlin Garland if Harvard was a girls' school!)

Thirty years ago, shortly after the outbreak of World War I, Hardy wrote a poem entitled "Song of the Soldiers." When it was first published by the London *Times* on Wednesday, September 9, 1914, it was accompanied by a statement that "neither Mr. Hardy nor *The Times* reserves copyright in the poem." Time and place are both appropriate for quoting the poem for those readers to whom it may not be familiar.

SONG OF THE SOLDIERS

BY THOMAS HARDY

What of the faith and fire within us
 Men who march away
 Ere the barn-cocks say
 Night is growing gray,
 To hazards whence no tears can win us;¹
 What of the faith and fire within us
 Men who march away?

Is it a purblind prank, O think you,
 Friend with the musing eye
 Who watch us stepping by,
 With doubt and dolorous sigh?
 Can much pondering so hoodwink you?
 Is it a purblind prank, O think you,
 Friend with the musing eye?

Nay. We see well what we are doing,
 Though some may not see —
 Dalliers as they be! —
 England's need are we;
 Her distress would set us rueing:
 Nay. We see well what we are doing,
 Though some may not see!

In our heart of hearts believing
 Victory crowns the just,
 And that braggarts must
 Surely bite the dust,
 March² we to the field ungrieving,
 In our heart of hearts believing
 Victory crowns the just.

Hence the faith and fire within us
 Men who march away
 Ere the barn-cocks say
 Night is growing gray,
 To hazards whence no tears³ can win us;
 Hence the faith and fire within us
 Men who march away.

¹ When Hardy collected this poem in *Moments of Vision*, 1917, he changed this line to read: "Leaving all that here can win us."

² In 1917 Hardy changed "March" to read "Press."

³ The first five words of this line were, in 1917, changed to read "Leaving all that here"

